

Structure of Anecdotal Texts by Class X Students of SMK Nu Kaplongan Based on Learning Styles

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Abstract

Writing anecdotal texts is an important language skill that requires students to organize ideas coherently according to the appropriate text structure. Differences in learning styles may influence how students develop and structure anecdotal texts. Therefore, this study aimed to describe the structure of anecdotal texts written by tenth-grade students of SMK NU Kaplongan based on visual, auditory, and kinesthetic learning styles. This study employed a qualitative descriptive approach. The research subjects consisted of three students selected through purposive sampling, each representing a visual, auditory, and kinesthetic learning style. The data comprised linguistic units from students' anecdotal texts, including words, phrases, sentences, and paragraphs that reflected the text's structure. Data were collected through a learning style questionnaire and documentation and were analyzed using the Miles and Huberman interactive model, which includes data reduction, data display, and conclusion drawing. The findings revealed that all participants incorporated the full structure of anecdotal texts, comprising abstraction, orientation, crisis, reaction, and coda. However, differences were identified in the way the structures were organized. Visual learners tended to produce more systematic and coherent structures; auditory learners demonstrated relatively complete structures despite some inaccuracies in organizing certain elements; and kinesthetic learners presented complete structures but showed less variation in story development. These findings indicate that learning styles influence the characteristics of students' anecdotal text structures.

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INTRODUCTION

Language education plays a strategic role in developing students' communication skills, both verbally and in writing. Among various language skills, writing is a competency that requires integrated mastery of cognitive, linguistic, and contextual aspects. Writing is not only related to the ability to express ideas in written form but also reflects the ability to think systematically, logically, creatively, and communicatively. In the context of vocational education, particularly in Vocational High Schools (SMK), writing skills are crucial because they are related to the development of critical and creative thinking skills and social sensitivity in tenth-grade students through various types of texts, including anecdotes (Abdullah et al., 2020; Fitri, 2023).

Writing skills are a crucial aspect of Indonesian language learning, serving as a means of effective written communication (Aryana & Zulaeha, 2024). Writing is a language skill used to convey ideas, feelings, and information indirectly through written language (Susanti, 2023; Tanzila et al., 2024). In the context of anecdotal texts, writing not only requires the ability to express ideas creatively but also requires precision in developing the text's content, constructing its structure, and using language that conforms to the linguistic rules and characteristics of anecdotal texts. In line with this opinion, text structure, completeness of content, and linguistic elements are important components that determine the clarity, humor, and critical message in a text (Jayanti, 2024). Vocational High Schools (SMK), as educational institutions that emphasize a balance between knowledge and skills, require mastery of applicable and reflective language skills. One such skill is the ability to write anecdotal texts. Anecdotal texts are short, humorous, and engaging stories that often contain social criticism or satire on everyday phenomena. Through anecdotal texts, 10th-grade students are trained to think critically and creatively about social realities while simultaneously conveying them communicatively through developing story

content, managing plot, and using appropriate language (Kemendikbudristek, 2022).

The Indonesian Language Learning Outcomes (CP) at the vocational high school level in the Independent Curriculum (Merdeka Curriculum) require students to understand and produce various types of texts, including anecdotal texts, while paying attention to text structure, content, language, and communication objectives (Kemendikbudristek, 2022).. These learning outcomes emphasize that anecdotal writing skills are assessed not only by the humor of the story but also by the completeness and accuracy of the text's structure, depth of content, and appropriate use of language. Accordingly, the quality of a text is determined by the integration of structure, content, and linguistic rules (Putri & Pamungkas, 2023). In essence, writing anecdotes is a written language activity aimed at conveying criticism, satire, or a moral message indirectly through humorous and engaging stories. In the context of vocational high school education, anecdotal writing skills are an effective means of developing students' creativity, social sensitivity, and reflective thinking skills. However, the anecdotal writing skills of tenth-grade students at SMK NU Kaplongan still exhibit various challenges. Based on initial observations of student writing, it was found that the anecdotes they wrote did not fully adhere to the correct structure of a good and correct anecdotal text, the content was still underdeveloped, and there were still inaccuracies in language use.

The structure of an anecdotal text is the basic framework that determines the storyline and the clarity of the message conveyed. The structure of an anecdotal text generally consists of an abstraction, orientation, crisis, reaction, and coda, arranged systematically (Mutmainnah et al., 2024; Sari et al., 2015; Zulaeha, 2016).. Inaccuracy in structuring anecdotal text can cause the story to be less complete, the content of the text not to develop optimally, the critical message not to be conveyed well, and the humorous element to be less effective. In addition to text structure and content, accurate language use is also a crucial aspect in writing anecdotal

texts. Accuracy of language includes spelling, word choice, style, and effective sentence construction in accordance with Indonesian language rules. Accuracy of language in anecdotal texts is crucial for conveying content and critical messages in a subtle and communicative manner (Rahmawati et al., 2025). Inappropriate language use can obscure meaning, diminish humor, and degrade the overall quality of the anecdotal text (Huda & Doyin, 2019).

Several previous studies have shown that students' anecdotal writing skills still need improvement, particularly in the aspects of text structure, content, and language. Research conducted by Rochanda et al. (2014) concluded that common errors in anecdotal writing lie in inaccurate text structure, suboptimal content development, and ineffective language use. Another study by Andriana (2015) showed that students experienced difficulties in constructing crisis and reaction plots, developing critical content, and selecting appropriate diction to convey criticism subtly. Research conducted by E. D. Wardani & Nuryatin (2018) revealed that anecdotal texts written by students still contained many errors in spelling, punctuation, and stylistic inconsistencies. The results of this study indicate that text structure, content, and language accuracy are three main components that require in-depth analysis to obtain a comprehensive picture of students' anecdotal writing abilities.

Although various studies have examined writing skills, studies specifically analyzing vocational high school students' anecdotal writing skills, focusing on structure, content, and language, and linking them to learning styles and creative thinking skills, are relatively limited. However, vocational education demands the development of critical, creative, and communicative thinking skills through contextual language learning (Rahman Saleh Alfarisi, 2019). Research focused on analyzing 10th-grade vocational high school students' anecdotal writing skills based on learning styles and creative thinking skills is crucial.

Analysis of the structure, content, and language in anecdotal writing based on varying

learning styles and creative thinking skills is expected to provide an objective picture of students' writing abilities. This analysis aims not only to identify the types of errors that arise but also to understand the patterns of students' abilities in developing content, systematically structuring texts, and using language appropriately according to their learning characteristics and creativity. Therefore, the results of this study can serve as a basis for developing more effective and differentiated anecdotal writing instruction.

The ability to write anecdotal texts by grade X SMK students is an important aspect that needs to be studied in depth. Problems related to text structure, content, and language, as well as differences in learning styles and creative thinking abilities, indicate the need for comprehensive analytical research. Therefore, this study focuses on analyzing the structure, content, and language of anecdotal texts by grade X students based on learning styles and creative thinking abilities in order to obtain a comprehensive and systematic picture of students' anecdotal text writing abilities.

METHODOLOGY

This study uses a qualitative approach with a descriptive method. The qualitative approach was chosen because the study aims to describe and understand phenomena related to the structure of anecdotal texts written by students based on visual, auditory, and kinesthetic learning styles. Research data are presented in the form of words, sentences, and paragraphs that describe the structure of anecdotal texts written by students. Qualitative descriptive research emphasizes understanding holistic phenomena through language descriptions in natural contexts, with the researcher as the main instrument and non-quantitative data that focus on meaning and context (Wardani et al., 2024). The descriptive method is used to provide a systematic, factual, and accurate description of the structure of anecdotal texts contained in students' work (Hk et al., 2024) Through this method, researchers attempt to identify and

describe the elements of anecdotal text structure, including abstraction, orientation, crisis, reaction, and coda, based on the visual, auditory, and kinesthetic learning styles of students.

The data in this study are in the form of lingual units that reflect the structure of anecdotal texts, whether in the form of words, phrases, sentences, or paragraphs contained in the writings of class X students of SMK NU Kaplongan. The primary data source comes from anecdotal texts written by students who have been grouped based on visual, auditory, and kinesthetic learning styles. The secondary data sources are obtained from books, scientific articles, research journals, and various references relevant to the study of anecdotal text structures and learning styles. The determination of research subjects was carried out using a purposive sampling technique. This technique is used by considering certain criteria that are in accordance with the research objectives, namely, students who tend towards visual, auditory, and kinesthetic learning styles. The grouping of student learning styles is obtained through a learning style questionnaire given by the researcher. Based on the results of the questionnaire, one students were selected, each representing visual, auditory, and kinesthetic learning styles, so that the total number of research subjects was three students.

The data collection technique in this study uses documentation techniques. The documentation technique is carried out by collecting the results of students' anecdotal text writing for in-depth analysis. In addition, documentation is also used to collect data from the learning style questionnaire results, which are used as the basis for grouping research subjects. The research instruments used are learning style questionnaires and anecdotal text structure analysis sheets. The steps for data collection include: (1) distributing learning style questionnaires to class X students of SMK NU Kaplongan; (2) grouping students based on visual, auditory, and kinesthetic learning styles; (3) determining research subjects according to predetermined criteria; (4) giving the task of writing anecdotal texts to research subjects; (5)

collecting students' writing results; (6) reading and understanding the contents of the anecdotal text as a whole; (7) identifying parts that show the structure of the anecdotal text; (8) grouping data based on students' learning styles; and (9) recording the results of the analysis in the data analysis sheet. The data in this study were collected from August 11, 2025, to January 16, 2026.

Data analysis was conducted using the Miles and Huberman analysis model, which includes data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researcher selected and focused on data related to the structure of the anecdotal text. Next, the data were presented in descriptive form according to the categories of visual, auditory, and kinesthetic learning styles. The final stage was drawing conclusions based on the analysis results. To facilitate the analysis process, each data item was coded according to the anecdotal text structure: AB (abstraction), OR (orientation), KR (crisis), RE (reaction), and KD (coda), followed by the research subject code: SV (visual learning style), SA (auditory learning style), and SK (kinesthetic learning style). Data analysis in this study followed the Miles and Huberman interactive analysis model, which consists of three main stages: data reduction, data presentation, and conclusion drawing (Sugiyono, 2021).

RESULTS AND DISCUSSION

According to Bude et al. (2022), the structure of anecdotal text consists of abstraction, orientation, crisis, reaction, and coda. These five elements serve as a reference in analyzing anecdotal texts written by grade X students of SMK NU Kaplongan. Based on the results of the analysis, the structure of anecdotal texts was found in the work of students who have visual, auditory, and kinesthetic learning styles with diverse characteristics. The results of the research and discussion in this section are focused on the description of the structure of anecdotal texts, which include abstraction, orientation, crisis, reaction, and coda based on the visual, auditory,

and kinesthetic learning styles of grade X students of SMK NU Kaplongan.

Classification of Student Learning Style Results

A learning style classification was conducted on 70 10th-grade students at SMK NU

Kaplongan in the 2025/2026 academic year. Based on the identification results, students were grouped into three learning style categories: visual, auditory, and kinesthetic. This grouping was used as a basis for analyzing students' creative thinking and writing skills.

Table 1. Results of Classification of Student Learning Styles

No.	Types of Learning Styles	Number of Students	Percentage (%)
1.	Visual	36	51
2.	Auditory	22	31
3.	Kinesthetic	12	18

The results of the learning style classification of 70 participants showed a variety of learning style tendencies among students. There were 36 students with a visual learning style, representing 51%. Furthermore, there were 22 students with an auditory learning style, representing 31%. Meanwhile, there were 12 students with a kinesthetic learning style, representing 18%.

These results indicate that visual learning styles were the most dominant category, while kinesthetic learning styles had the lowest proportion. These findings align with previous research showing that students have a diverse distribution of learning styles, with a tendency toward visual learning styles dominating over auditory and kinesthetic learning styles (Inam & Haq, 2022; Mariano et al., 2023; Olua, 2021; Purwanto, 2022).

Categorizing Students' Creative Thinking Skills

Categorizing students' creative thinking skills was done to categorize students into high, medium, and low categories for visual, auditory, and kinesthetic learning styles, respectively. This categorization was based on the results of a creative thinking skills questionnaire, which covered aspects of fluency, originality, and elaboration.

The results of the questionnaire analysis were used to determine each student's creative thinking skill category. This data then served as the basis for selecting research subjects and further analysis. The results of the categorization of students' creative thinking skills are presented in the following table.

Table 2. Results of Categorizing Students' Creative Thinking Skills

Learning Styles	Creative Thinking Category	Number of Students
Visual	High	6
	Medium	17
	Low	11
Auditory	High	5
	Medium	15
	Low	5
Kinesthetic	High	4
	Medium	4
	Low	3

Students categorized as high, 17 as medium, and 11 as low. For the auditory learning

style, there were 5 students categorized as high, 15 as medium, and 5 as low. Meanwhile, for the

kinesthetic learning style, there were 4 students categorized as high, 4 as medium, and 3 as low.

The categorization results indicate variations in creative thinking abilities across learning styles. The study subjects were selected from students with high and low creative thinking abilities across the visual, auditory, and kinesthetic learning styles. This subject selection was carried out to analyze differences in creative thinking ability characteristics between the study groups.

Structure of Students' Anecdotal Texts Based on Learning Styles and Levels of Creative Thinking Ability

This section presents the results of the analysis of the structure of anecdotal texts written by students based on their learning styles (visual, auditory, and kinesthetic) and levels of creative thinking ability (high, medium, and low). The analysis focuses on the building blocks of anecdotal texts: orientation, crisis, reaction, and coda. Through this analysis, the structural characteristics of anecdotal texts produced by students in each learning style category and level of creative thinking ability can be identified.

a) Abstraction

The abstraction is the initial part of the structure of an anecdote text, which serves to provide a general overview of the events to be narrated (Nazirun et al., 2020). The abstraction element in the anecdote text by subject SV entitled "Candidate for MPR Member" can be seen in the following excerpt.

"Mr. Jono and Mr. Hari are both political party cadres who are running as MPR members."

The excerpt shows that the SV subject has presented an effective abstraction structure through character introduction and story background. In this section, the subject introduces Mr. Jono and Mr. Hari as political party cadres who are running for members of the People's Consultative Assembly (MPR). This information serves as an initial overview that provides context for the story before entering the orientation and crisis sections. Thus, the abstract presented fulfills its function as an opening to the

anecdote text because it is able to provide a general overview of the situation that will be developed in the following sections.

b) Orientation

Orientation is the opening section that serves to introduce the characters, setting, situation, and the beginning of events in a story. Orientation can be developed through character introduction, setting description, characterization, and initial conflict (Harsiati et al., 2017, p. 63). The orientation in the anecdote text by subject SV entitled "Calon Anggota MPR" (People's Consultative Assembly Candidate) can be seen in the following excerpt.

"Once they had finished submitting their nomination documents to the KPU, they gathered around to chat in a canteen in the building."

The quote shows that the SV subject is able to present the orientation structure well by introducing the initial situation, character activities, and setting. Orientation is shown in the event when Mr. Jono and Mr. Hari finished submitting their candidacy documents at the KPU and had a conversation in the canteen. This section functions as an introduction to the story that provides an overview of the situation before the emergence of conflict or satire in the anecdote text. The relationship between the character activities and the setting presented shows that the orientation has been arranged coherently and in accordance with the orientation function in the structure of the anecdote text.

c) Crisis

A crisis is a part of an anecdote that presents a problem, anomaly, or unusual event that forms the core of the story. At this stage, the conflict begins to develop through dialogue, actions, or situations that contain elements of humor or satire, leading to the intended social critique. The crisis in the anecdote by subject PSVT1 is demonstrated through the following series of events.

"Mr. Jono nodded in agreement after hearing Mr. Hari's answer to his previous question, but then he asked another question.

Mr. Jono asked, "What is your opinion on corruption?"

Mr. Hari immediately answered firmly, "Corruption is an immoral act that is very detrimental to the people. If I were in the People's Consultative Assembly (MPR), I would impose the death penalty for corruptors to deter them."

Based on this quote, subject SV was able to present a crisis structure effectively through the gradual development of the conflict. The crisis begins when Mr. Jono asks a question about Mr. Hari's views on Corruption. This question triggers the conflict and directs the story to the core of the problem, which contains elements of social satire. Through dialogue between characters, the subject builds suspense and prepares the reader for unexpected responses. Thus, the crisis section functions appropriately as the center of conflict in the anecdote.

This demonstrates that subject SV has a strong ability to create a complete crisis story, full of satire, and possessing depth of meaning. This is in line with the opinion of Othman & Amiruddin (2010:656), who stated that students with visual intelligence are typically rich in imagination and tend to be creative and innovative in constructing their narratives.

d) Coda

The discussion of the closing section of an anecdote text cannot be separated from the emergence of the coda. Wahono et al. (2021:41) state that the coda contains the character's awareness at the end of the story. Because this coda structure generally falls outside conventional anecdote structure theory, this finding is an important point in the research. The coda structure at the end of the anecdote text in SV can be seen in the following excerpt.

"Mr. Jono answered casually, "I am afraid that after becoming a member of the MPR, you will end up punishing yourself." Hearing that, the people in the canteen immediately laughed, while Mr. Hari just kept quiet, embarrassed."

The quote shows that the SV subject is able to present a good coda structure as a conclusion to the story. The coda is marked by Mr. Jono's sarcasm that ends the debate about Corruption

and provides a resolution to the conflict that has been built previously. The reaction of the people in the canteen who laugh, and Mr. Hari's attitude of silence in shame, shows that the sarcasm was successfully understood and accepted by the characters in the story. Thus, the coda section not only functions as a resolution to the conflict but also strengthens the message of social criticism conveyed in the anecdote text.

Anecdotal Text Structure by Students with an Auditory Learning Style with Highly Creative Thinking.

a) Abstract

The anecdote by SA is titled "The Lazy Person and the Diligent Person." The anecdote has an abstract that summarizes the story, as seen in the following excerpt.

"Once upon a time, there were two children, sometimes called "lazy" and "diligent," one day..."

From this excerpt, it can be seen that the author begins the story by introducing the characters and the setting. The author introduces the characters directly by stating their characteristics or nicknames, namely "lazy" and "diligent." The author also uses direct narrative techniques to depict the basic conflict between the characters from the beginning of the story.

For example, these characters are introduced as representations of two contrasting personalities, which will later build conflict or humor in the anecdote. This can be seen in the quote, "...there were two children who were sometimes called lazy and diligent..." The author introduces the setting of the story explicitly, especially the time setting, such as the use of the phrase "One day," which marks the time when the events in the story begin, as well as the repetition of the word "one day" at the end of the passage which indicates a transition to a specific activity or event that the lazy and diligent will face.

b) Orientation

Anecdote by SA. This anecdote serves as an opening to the story, as seen in the following excerpt.

Edo: "Hi, Radit, how are you?"

Radit: "Thank God, I am fine.

How are you?"

Edo: "Thank God, I am fine. Oh yeah, Dit.

I wanted to ask, why are you so late? Usually, you are the first to leave?"

Radit: "Oh, I woke up late.

Why are you so early? Usually, you are the last to leave. You will be punished later."

From this excerpt, it can be seen that the author structured the orientation of the story using interactive dialogue between the characters. This orientation serves to provide background information and introduce the initial situation before entering the main conflict. The author builds the orientation through a conversation between Edo and Radit, who reveal each other's unique habits.

This orientation condition is seen when the character Edo questions Radit's unusual behavior through the quote, "...why are you so unusually late to leave, usually you are the first to leave?" The orientation of the story is further clarified by the reciprocal dialogue from Radit that reveals the background of Edo's habit, namely, in the quote, "...usually you also leave the last, that is why you will be punished first." Through this dialogue-based orientation section, the author effectively provides a picture of the situation (context) to the reader regarding the true nature of the two characters and their habits when leaving for school, which functions as a bridge to the crisis or humor of the next story.

c) Crisis

The crisis in this anecdote is presented precisely and gradually, from the appearance of sarcasm to a peak of absurdity that invites humor or danger for the characters. The crisis in this story already demonstrates psychological tension mixed with humor. The story's crisis is developed through a cause-and-effect relationship that unexpectedly involves other characters, as seen in the following quote.

Edo: "Oh, that is because I wanted to leave early. If I leave late, I will get punished again by Mr. Beni."

Radit: "Oh, Mr. Beni, the one with the longest mustache, huh? The one usually called grandpa, right? Even though his face is still young," Radit said with a chuckle.

Edo: "Hahaha, yeah, even though he is still young," said Edo.

Unbeknownst to him, Mr. Beni overheard what Edo and Radit were saying.

From this quote, it can be seen that the author constructs the crisis in the story gradually, starting from the emergence of silliness to reaching the climax of the problem (tension). The author builds the crisis through interactive dialogue containing sarcasm or mockery of other characters, which then triggers unexpected consequences for the characters.

The initial stage of the crisis arises when Edo and Radit begin to discuss their teacher, Mr. Beni, frankly. This is evident in Radit's quote, "...oh, Mr. Beni, the one with the longest mustache, huh? The one who is usually called a grandpa, huh? Even though his face is still young," Radit said with a chuckle. The humorous and tense elements are reinforced by Edo's response, who agrees with the taunt with the quote, "hahaha, yeah, even though he is still young."

The climax of the crisis (main problem) in this anecdote occurs due to the cause-and-effect relationship of their actions. The carelessness of the two characters who are busy laughing at their teacher leads to a dangerous situation that threatens them. This is explicitly proven in the closing sentence of the narrative, namely, "Unbeknownst to me, Mr. Beni also heard what Edo and Radit said." This sentence marks the peak of the crisis, creating a shock effect (punchline) and leading the story to the reaction or consequences that the characters must face.

d) Reaction

Anecdote by SA. This anecdote contains a reaction to the conflict that occurs in the story, as seen in the following excerpt.

Mr. Beni: "Hmm... are you talking about me?" said Mr. Beni, which frightened Edo and Radit.

Edo: "Hey, Mr. Beni is here. I did not think he was there."

Mr. Beni: "I heard everything, come here!" said Mr. Beni, which made Edo and Radit run.

Mr. Beni: "Hey, Simalas, come here, Edo!"

Mr. Beni said as he chased after him.

From this quote, it can be seen that the author structured the reaction section of the story as a direct consequence of the previous crisis. The author depicts the reaction or problem-solving actions through a combination of interactive dialogue and action narratives involving the characters Pak Beni, Edo, and Radit. The reactions in this quote are presented dramatically and intriguingly to resolve the tension.

The initial reaction stage is demonstrated through Mr. Beni's confrontational response, catching the two characters discussing him. This is evident in the quote, "Khem... you are talking about me, huh?" Mr. Beni says, frightening Edo and Radit. This fear is then responded to by Edo's panic, with the quote, "Hey, Mr. Beni is here, I thought he was not."

The climax of this reaction section shows Mr. Beni's decisive action in the form of punishment as a form of resolution for Edo and Radit's violations, to which both characters then respond by fleeing. This is explicitly demonstrated in the quote, "I heard everything, come here, I will punish you!" Mr. Beni says, causing Edo and Radit to run. The reaction section concludes with Mr. Beni affirming Edo's true character, with the quote, "Hey, lazy, come here, Edo!" Mr. Beni says, chasing after him. This dialogue and narration perfectly fulfill the function of a reaction in an anecdote, namely, depicting how the main characters deal with the impact or consequences of the peak of the crisis they caused.

e) Coda

The coda in SA's work conveys a moral message: being lazy does not necessarily mean being lazy forever, as a person's character can

change. The following data supports the conclusion and moral message from the quote.

Edo: "It is okay, sir, to call me lazy."

I have changed, sir. Moreover, one more thing: lazy people are not always lazy. Moreover, diligent people are not always diligent. There comes a time when diligent people become lazy, and diligent people can also become lazy."

Edo said as he continued his interrupted run.

From this quote, it can be seen that the author concludes the story with a coda. This coda serves as a conclusion, containing a message or an implied moral message that the author wishes to convey to the reader. The author presents this coda uniquely through the main character's closing dialogue, delivered amidst a poignant situation.

The coda, or message of change, is conveyed when Edo rejects the negative label given to him and presents a philosophical argument about human nature. This is evident in the quote, "... it is okay for you to call me lazy, sir. I have changed, sir. Moreover, one more thing: lazy people will not always be lazy. Moreover, diligent people will not always be diligent..." Through this statement, the author conveys both criticism and a moral message: a person's behavior is dynamic and cannot be permanently judged based on past labels.

This coda concludes with a humorous aside that aligns with the essence of the anecdote, where the wise message is delivered in an unusual situation, namely, while the character is fleeing from his teacher. This is explicitly evidenced in the closing narrative sentence, "...said Edo as he continued his interrupted run." This combination of critical arguments and ridiculous actions perfectly serves the function of the coda in an anecdote: it ends the narrative by leaving the reader with a deep and entertaining impression.

Structure of Anecdotal Texts by Students with a Kinesthetic Learning Style and Highly Creative Thinking

a) Abstract

The Abstract at the beginning of this student's anecdote conveys the essence of the story, as seen in the following excerpt.

One day, Tutut, the daughter of former president Soeharto, passed one of the toll roads in Jakarta.

The data excerpt shows that the story's abstract or general outline emerges when Tutut, introduced as the daughter of former President Suharto, travels through one of Jakarta's toll roads one day. The anecdote begins to unfold its structure by establishing the time and place and introducing the main characters, which serves as the beginning of the entire series of events in the story.

This Abstract serves as a concise yet important introduction that captures the reader's attention by immediately presenting the characters' socioeconomic background before entering the orientation and conflict stages. This seemingly simple initial incident on the Jakarta toll road lays the groundwork, preparing the reader for the storyline about the dynamics of toll payment transactions that will eventually involve the entire family of the former president.

b) Orientation

The students' anecdote is titled "Whose Child Is Soeharto?" The story has an orientation as the opening, as seen in the following excerpt.

A toll gatekeeper asks for Rp. 3,000. Tutut doesn't have the exact change and gives Rp. 50,000. She gives Rp. 47,000 back to the gatekeeper as extra income.

Tommy passes through the toll road and gives Rp. 20,000 to pay the Rp. 3,000 toll, resulting in Rp. 17,000 in change.

This excerpt shows that the introduction or Orientation in the story occurs when Soeharto's two children, Tutut and Tommy, take turns passing through the toll road and face the decision of paying the Rp 3,000 toll. The story begins to establish its background by showing the differences in the two characters' attitudes and financial circumstances as they interact with the toll gatekeeper.

This orientation begins to bring out the story's appeal by depicting how Tutut, who

doesn't have the exact amount of money, decides to give Rp50,000, then generously gives her change of Rp47,000 to the toll guard as additional income. On the other hand, the story orientation also introduces the character of Tommy, who passes through the same toll road and pays Rp20,000 for a similar fare, leaving him with Rp17,000 in change. The events in this early part serve as an introduction to a comfortable situation for the toll guard, as well as being a strong foundation or background before the story moves on to the main conflict when the father (Soeharto) also passes through the toll road.

a) Crisis

The Crisis in an anecdote is the part that contains the story's main problem, uniqueness, or absurdity, as seen in the following excerpt.

Soeharto, who happened to have small thousand-rupee bills, took out a 5,000-rupee bill and immediately handed it to the toll gate guard. He waited for his change. However, after waiting five minutes for his change, Mr. Soeharto asked the toll gate guard: "Hey, where's my change?"

This excerpt shows that the problem in the story arose when Soeharto, who happened to have small thousand-rupee bills, took out a 5,000-rupee bill and handed it to the toll gate guard after passing through. Soeharto experienced an annoying incident: a long, unreasonable delay after he handed the toll gate guard the money. This anecdote slowly develops its conflict by transforming the story's situation: from a typical toll road transaction to one filled with uncertainty and suspicion, because the change he was entitled to was not returned.

This anecdote also presents another character, the toll gatekeeper, as a passive and mysterious figure who was the main reason Soeharto was detained in his car for so long by withholding the money the president had given him. The problem culminated when Soeharto felt surprised and ignored, and received no proper response after patiently waiting for his change for a full five minutes at the ticket counter. This unusual incident left Soeharto confused and uncomfortable until he finally lost his patience and, spontaneously, reprimanded the gatekeeper

with a direct question: "Hey, where's my change?"

b) Reaction

The Reaction in this anecdote shows the toll guard's stuttering response after being reprimanded by Soeharto for holding back his change, as seen in the following excerpt.

Toll gatekeeper: Ah, sir, how can you ask for change for just Rp. 2,000? Earlier, when Mrs. Tutut and Mr. Tommy passed by, they only gave me Rp. 47,000 and Rp. 17,000, respectively. How can you ask for Rp. 2,000 back?

Soeharto: Oh, wait a minute, sir! Let me ask you, do you know who Tutut and Tommy are?

Toll gatekeeper: Of course, sir. They're the president's children.

Soeharto: Well, that's smart. I'm a farmer's son. How can I get it back?

The data excerpt shows that the reaction in the story arose during an argument between the toll gatekeeper and Suharto over a dispute over change. The anecdote begins to unravel the conflict by presenting the toll gatekeeper's defense, who was puzzled by why a president would demand Rp2,000 in change, when his children (Tutut and Tommy) were willing to accept much larger amounts.

The climax of the reaction, both amusing and a clever pun, occurred when Suharto countered the argument by comparing their backgrounds. This incident silenced the toll gatekeeper when Suharto casually quipped that his children could be generous because they were the children of a president, while he was just a farmer's son who had to count his change.

The data excerpt shows that the reaction in the story arose during an intriguing argument between the toll gatekeeper and Suharto over a dispute over the Rp2,000 change. The anecdote begins to unravel the conflict by presenting the toll gatekeeper's defense, who was puzzled and complained about why a prominent figure was being so calculating. The toll gatekeeper then compared Suharto's attitude to that of his two children, Tutut and Tommy, who had previously passed by and generously offered up a much

larger amount of change as additional income for him.

The climax of the reaction, which is the core of the humor and witty satire in this anecdote, occurs when Suharto counters the argument with an unexpected backlash. Through his dialogue, Suharto baits the toll gatekeeper into acknowledging Tutut and Tommy's status as the president's children, before finally delivering a checkmate with a sharp twist on reality. This incident completely reverses the situation when Suharto casually quips that it's natural for his children to be wasteful because their father is the president. At the same time, he himself is just a farmer's son who must live frugally and collect his change.

c) Coda

The Coda at the end of this story contains a closing remark or message from Soeharto, distinguishing between the way he and his children value money, as seen in the following quote.

Toll guard: "...!?"

The data excerpt shows that the coda, or ending, of the story occurs when the toll gate attendant is left speechless, stunned, and at a loss for words (...!?) after hearing Suharto's stinging response and illogical backlash. The anecdote concludes the entire sequence of events at the toll gate by depicting the toll gate attendant's utterly defeated reaction, unable to offer any further arguments or defense.

The concluding message conveyed through the toll gate attendant's silence serves as a powerful moral lesson about the principles of simplicity, honesty, and the importance of respecting even the smallest rights. This final incident emphasizes a profound satire on social reality: that even a national leader chooses to uphold the integrity of a frugal life and refuses to be taken advantage of, ultimately leading the toll gate attendant to realize his error and feel ashamed for having belittled and withheld the Rp2,000 change that was not his right.

CONCLUSION

Based on the research and discussion, it can be concluded that the anecdotal texts written by 10th-grade students at SMK NU Kaplongan, with visual, auditory, and kinesthetic learning styles, generally follow a structure that includes abstraction, orientation, crisis, reaction, and coda. However, there are differences in the structure of these structures across learning style groups.

Students with a visual learning style tend to structure anecdotal texts more coherently and systematically. Each section of the structure is generally presented clearly, making the storyline easier to understand. Furthermore, the development of the story content shows considerable variation among students. In the auditory learning style group, the anecdotal text structure was also found to be relatively complete. However, some students still displayed inaccuracies in the placement of structural elements. Some sections were written simultaneously within a single paragraph, making the boundaries between structures less clear. The story development was also simpler than in the visual learning group.

Meanwhile, students with a kinesthetic learning style are generally able to present the structural elements of anecdotal texts completely and in accordance with the rules. However, the story development patterns used still show similar tendencies across students, so that variations in text presentation are not yet very prominent. This study still has several limitations, particularly the relatively small number of subjects and the data-collection technique that focuses solely on student writing. Therefore, further research is recommended to involve a larger number of subjects to obtain a more comprehensive picture of the relationship between learning styles and anecdotal writing skills. In addition, other data collection techniques, such as interviews or observations, can be used to obtain more in-depth information about students' composing processes in composing anecdotal texts. Future research can also expand the study to other aspects, such as the analysis of linguistic rules, language creativity, and the quality of the content of

anecdotal texts, while considering students' learning styles.

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